2/5/92
to
5/4/92

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R.W. LLOYD

THE PRICE COLLECTION.

Sold for the Benefit of the Artists' General Benevolent Institution.

SIXPENCE.

A CATALOGUE

OF THE

RENOWNED COLLECTION OF

MODERN PICTURES,

BY

ENGLISH AND FOREIGN ARTISTS,

Formed during the last half century by that well-known Amateur and Patron of Art,

DAVID PRICE, ESQ.,

Deceased, late of 4, Queen Anne Street,

Many of which were bought direct from the Artists, and exhibited at the Royal Academy and other Exhibitions;

ALSO,

ARTISTS' PROOF ENGRAVINGS OF SOME OF THE PICTURES IN THE COLLECTION,

EUROPEAN PORCELAIN, FURNITURE, AND BOOKS:

WHICH (*by direction of the Will and by Order of the Executors*)

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, APRIL 2, 1892,

MONDAY, APRIL 4, 1892,

And Following Day,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

LU 50665

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On SATURDAY, APRIL 2, 1892,

AT ONE O'CLOCK PRECISELY.

ENGLISH PICTURES.

R. BEAVIS.

1 SHIPPING ORANGES AT JAFFA
18 *in.* by 27 *in.*

J. BRETT, A.R.A.

2 OUTER MUSSEL ROCK, Cornwall
7 *in.* by 13¾ *in.*

J. BRETT, A.R.A., 1880.

3 BLACK CARN
10 *in.* by 19 *in.*

SIR A. W. CALLCOTT, R.A.

4 Boulogne Pier
11¼ *in.* by 14 *in.*

VICAT COLE, R.A.

5 A View on the Thames
15½ *in.* by 24 *in.*

VICAT COLE, R.A., 1877.

6 On the River Arun
15½ *in.* by 24½ *in.*

W. COLLINS, R.A.

7 Cromer Sands
7 *in.* by 10 *in.*
From the Collection of J. S. Forbes, Esq., 1874
A Sketch for the large work, formerly in the Gillott Collection

J. FAED, 1865.

8 Wedding Dresses
13⅓ *in.* by 10½ *in.*

COPLEY FIELDING.

9 Vessels at Spithead: squally weather
10 *in.* by 14 *in.*

COPLEY FIELDING, 1857.

10 View near Cuckfield, Sussex
9½ *in.* by 17½ *in.*

F. GOODALL, R.A., 1878.

11 Waiting for the Boat, Bay of Suez
14 *in.* by 35½ *in.*

F. GOODALL, R.A., 1878.

12 The Sight of Ancient Memphis
13 *in.* by 35 *in.*

F. GOODALL, R.A., 1878.

13 Ploughing, Plains of Jakara
14 *in.* by 35 *in.*

J. E. HODGSON, R.A., 1877.

14 Scene at Tunis
18½ *in.* by 12 *in.*

J. CALLCOTT HORSLEY, R.A., 1874-6.

15 The Party at Hardwick Hall: coming down to dinner
14 *in.* by 16 *in.*

J. CALLCOTT HORSLEY, R.A.

16 Valentine's Day
16½ *in.* by 19½ *in.*

J. CALLCOTT HORSLEY, R.A., 1875

17 The Waiting Maid
40 *in.* by 31 *in.*
Exhibited at the Royal Academy, 1875

J. HOLLAND.

18 St. Giorgio Maggiore, Venice
10 *in.* by 9½ *in.*

COLIN HUNTER, A.R.A., 1875.

19 A Sea-piece
14½ *in.* by 29½ *in.*

H. LE JEUNE, A.R.A., 1868.

20 Children
17¼ *in.* by 12 *in.*

B. W. LEADER, A.R.A., 1875.

21 Mountain Solitude
15½ *in.* by 24 *in.*

W. LINNELL, 1872.

22 The Hireling Shepherd
15⅜ *in.* by 21¾ *in.*

W. MÜLLER, 1843.

23 Gillingham
14 *in.* by 17½ *in.*

P. NASMYTH.

24 The Willow Tree
11 *in.* by 15 *in.*
Exhibited at the Century of Art Exhibition at the Grosvenor Gallery, 1887

P. NASMYTH, 1830.

25 A Landscape, with ducks
10½ *in.* by 14½ *in.*

J. O'CONNOR.

26 The Alhambra from the Carrera Darro: early summer
23½ *in.* by 37½ *in.*

J. O'CONNOR.

27 Buckingham Gate, Adelphi
24 *in.* by 39 *in.*

J. O'CONNOR.

28 Verona
23½ *in.* by 15½ *in.*

J. PHILLIP, R.A., 1855.

29 A Cottage Interior, with mother and child
13 *in.* by 17 *in.*
Exhibited at the London International Exhibition, 1873

J. PHILLIP, R.A., 1862.

30 A Spanish Volunteer
17½ *in.* by 13½ *in.*
Exhibited at the London International Exhibition, 1873

C. STANFIELD, R.A., 1853.

31 Nieuwe Diep, Zuyder Zee
14 *in.* by 20¾ *in.*

C. STANFIELD, R.A., 1858.

32 Scene on the Gulf of Salerno
14 *in.* by 21 *in.*

J. STARK.

33 A Heath Scene, with peasants driving sheep and cattle on a road
15½ *in.* by 21 *in.*

J. STARK.

34 Waterfall near Tunbridge Wells
17½ *in.* by 24 *in.*

J. STARK.

35 A Woody Landscape, view in Norfolk
17½ *in.* by 24 *in.*

J. STARK.

36 A Road Through a Wood, with pool and sportsman
13 *in.* by 18 *in.*

MARCUS STONE, R.A., 1861.

37 Claudio, deceived by Don John, accuses Hero

Claudio.—"Oh Hero! What a Hero hadst thou been,
If half thy outward graces had been plac'd
About the thoughts and counsels of thy heart!
But, fare thee well, most foul, most fair, farewell,
Thou pure impiety and impious purity!
For thee I'll lock up all the gates of Love,
And on my eyelids shall conjecture hang,
To turn all beauty into thoughts of harm,
And never shall it more be gracious."
Much Ado about Nothing—Act iv., sc. 1.

15¾ *in.* by 19¾ *in.*

F. W. W. TOPHAM, 1882.

38 Sea Urchins
21½ *in.* by 15 *in.*

F. W. W. TOPHAM.

39 Fair Day at Perugia
13 *in.* by 20 *in.*

T. WEBSTER, R.A., 1873.

40 Boys Playing at Leapfrog
13½ *in.* by 11½ *in.*

J. B. BURGESS, R.A. 1886.

41 AN ARTIST'S ALMSGIVING

Alonzo Cano, a great Spanish painter, passed his time in his old age in acts of charity. Sometimes, when he had given away all his money, he would enter a shop, sit down, and make sketches, which he would give to the beggars, who sold them to the neighbouring convents.

32 *in.* by 21¾ *in.*
Exhibited at the Royal Academy, 1886
Exhibited at the Royal Yorkshire Jubilee Exhibition
Mentioned in the Art Journal, Nov. 1891

G. CHAMBERS.

42 THE CHANNEL PASSAGE
35 *in.* by 49 *in.*

VICAT COLE, R.A., 1876.

43 THE THAMES AT STREATLEY
35½ *in.* by 54 *in.*
Mentioned in the Art Journal, Nov. 1891

E. W. COOKE, R.A., 1857.

44 DUTCH SHORE: a still day, after stormy weather
$13\frac{1}{2}$ *in.* by 20 *in.*

E. W. COOKE, R.A., 1853.

45 ON THE BRISTOL CHANNEL
$16\frac{1}{2}$ *in.* by $26\frac{1}{2}$ *in.*

E. W. COOKE, R.A., 1852.

46 DUTCH FISHING CRAFT, KATWYK, NORTH HOLLAND
21 *in.* by $36\frac{1}{2}$ *in.*

T. S. COOPER, R.A.

47 THE ROAD TO THE FARM
14 *in.* by $17\frac{1}{2}$ *in.*

T. S. COOPER, R.A., 1842.

48 COWS IN A LANDSCAPE
$16\frac{1}{4}$ *in.* by 24 *in*

T. CRESWICK, R.A., 1847.

49 MOUNTAIN STREAMS
$31\frac{1}{2}$ *in.* by $43\frac{1}{4}$ *in.*

T. CRESWICK, R.A.

50 RICHMOND, Yorkshire
31½ *in.* by 47¼ *in.*
Exhibited at the Royal Academy, 1836

T. CRESWICK, R.A., AND T. S. COOPER, R.A., 1862–3.

51 A LANDSCAPE, WITH CATTLE CROSSING A BROOK
14 *in.* by 17½ *in.*

H. W. B. DAVIS, R.A., 1878.

52 AFTERNOON ON THE CLIFFS
20 *in.* by 26 *in.*
Exhibited at the Royal Academy, 1878

W. ETTY, R.A.

53 A BIVOUAC OF CUPID AND HIS COMPANY
25½ *in.* by 35½ *in.*
Exhibited at the Royal Academy, 1838
From the Collection of T. Wright Esq., 1845
Exhibited at the Art Treasures Exhibition, Manchester, 1857
From the Collection of Joseph Gillott Esq.
From the Collection of J. Fallows, Esq., 1868
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

T. FAED, R.A.

54 FROM DAWN TO SUNSET
12 *in.* by 15½ *in.*
The original finished sketch for the engraved picture

T. FAED, R.A., 1860.

55 HIS ONLY PAIR

"The mother wi' her needle and her shears,
Gars auld claes look amaist as weal's the new."
The Cottar's Saturday Night.

14 *in.* by 18 *in.*

T. FAED, R.A., 1863.

56 AFTER WORK

24½ *in.* by 33 *in.*
Engraved by J. J. Chant, 1867

W. P. FRITH, R.A.

57 THE LOVE TOKEN: a scene from the Bride of Lammermoor

"Lady Ashton cut the ribbon asunder and detached the broken piece of gold, which Miss Ashton had till then worn concealed in her bosom; with a haughty courtesy she delivered both to Ravenswood."

17½ *in.* by 13½ *in.*
Exhibited at the Royal Academy, 1854
Exhibited at the International Exhibition, 1862

W. P. FRITH, R.A., 1854.

58 THE POISONED CUP: Scene from Kenilworth

"'And now,' said she, 'father, that which shall benefit my mistress, cannot do me prejudice. Father, I drink to you.'
"Foster, without speaking, rushed on his daughter."

17 *in.* by 14 *in.*
Exhibited at the Royal Academy, 1854

W. P. FRITH, R.A., 1863

59 THE RAILWAY STATION

A small replica of the engraved picture
16½ *in.* by 36 *in.*

W. P. FRITH, R.A, 1860.

60 CLAUDE DUVAL

"It was related how Claude Duval, the French page of the Duke of Richmond, took to the road, became captain of a formidable gang, and had the honour to be named first in a royal proclamation against notorious offenders; how, at the head of his troop, he stopped a lady's coach, in which there was a booty of four hundred pounds; how he took only one hundred, and suffered the fair owner to ransom the rest by dancing a coranto with him on the heath."

Macaulay's History of England, vol. i. p. 383.

28½ *in.* by 40 *in.*

Exhibited at the Royal Academy, 1860

Industrial Exhibition, Huddersfield, 1883

Engraved

F. GOODALL, R.A., 1867.

61 REBECCA AT THE WELL

30 *in.* by 49 *in.*

Engraved

KEELEY HALSWELLE, 1882.

62 THE THREE COUNTIES, from Whetham Hill, Petersfield

24 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1882

KEELEY HALSWELLE, 1881.

63 INVERLOCHY CASTLE, and Ben Nevis

"Something of old ancestral pride it keeps,
Tho' fallen from its earlier place and circumstance."

36 *in* by 48 *in.*

Exhibited at the Royal Academy, 1882

KEELEY HALSWELLE, 1880.

64 BARGE ON THE THAMES

29 *in.* by 50½ *in.*

E. HAYES, R.H.A., 1870.

65 HARD-A-STARBOARD
36 *in.* by 60 *in.*
Exhibited at the Royal Academy, 1870

J. HOLLAND, 1359.

66 A VIEW OF ST. MARK'S QUAY, VENICE, LOOKING WEST
23½ *in.* by 16½ *in.*
Mentioned in the Art Journal, November 1891

J. HOLLAND, 1859.

67 THE COMPANION, LOOKING EAST
23½ *in.* by 16½ *in.*

J. C. HOOK, R.A., 1874.

68 COW TENDING
33½ *in.* by 55 *in.*
Exhibited at the Royal Academy, 1874
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887
Purchased of the Artist
Etched by D. Law

J. C. HOOK, R.A., 1888.

69 WATERCRESS GATHERERS
35 *in.* by 55 *in*
Purchased from the Artist

J. C. HOOK, R.A., 1865.

70 THE MACKEREL TAKE, Brittany
27 *in.* by 42 *in.*
Exhibited at the Royal Academy, 1865

J. C. HOOK, R.A., 1872.

71 BETWEEN TIDES
35 *in.* by 54¼ *in.*
Exhibited at the Royal Academy, 1872
Purchased of the Artist

J. C. HOOK, R.A , 1885.

72 "YO HEAVE HO"
33 *in.* by 55 *in.*
Exhibited at the Royal Academy, 1885
Purchased of the Artist

J. C. HOOK, R.A., 1872.

73 WHIFFING FOR MACKEREL
20 *in.* by 32 *in.*
Purchased from the Artist

J. C. HOOK, R.A., 1870.

74 FISH FROM THE DOGGER BANK
30½ *in.* by 56½ *in.*
Exhibited at the Royal Academy, 1870
Purchased of the Artist

J. C. HOOK, R.A., 1872.

75 OYSTER SEVERALS OF HAMPSHIRE
19¾ *in.* by 32 *in.*
Exhibited at the Royal Academy, 1872
Purchased from the Artist

J. C. HOOK, R.A., 1882.

76 DEVON HARVEST CART: the last handful home

43 *in.* by 58½ *in.*

Exhibited at the Royal Academy, 1882

Purchased of the Artist

J. C. HOOK, R.A., 1883.

77 THE WILY ANGLER

"But bite the perch will, and that very boldly."
Izaak Walton.

38 *in.* by 52½ *in.*

Exhibited at the Royal Academy, 1883

Purchased of the Artist

SIR EDWIN LANDSEER, R.A., 1829.

78 THE FIRST LEAP

A boy, Lord Alexander Russell, on his highland pony Emerald, jumping over the fallen stem of a tree, a goat and two kids running away in the distance.

18½*in.* by 23½ *in.*

From the Collection of Lord J. Butler, 1870

Engraved by C. G. Lewis

C. R. LESLIE, R.A.

79 TOM JONES AND SOPHIA WESTERN

35½ *in.* by 27½ *in.*

J. F. LEWIS, R.A., 1872.

80 THE BEZESTEIN BAZAAR OF EL KHAN KHALIL, Cairo

45 *in.* by 34 *in.*

Exhibited at the Royal Academy, 1861

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Described in the Art Journal, November 1891

J. F. LEWIS, R.A., 1871

81 LILIUM AURATUM

52½ *in.* by 33 *in.*

Exhibited at the Royal Academy, 1872

Described in the Art Journal, November 1891

J. LINNELL, SEN., 1865–78.

82 FRUIT GATHERERS

29 *in.* by 39½ *in.*

J. LINNELL, SEN., 1836

83 WELSH DROVERS CROSSING THE COMMON: fine evening after rain

A flock of sheep crossing a common surrounded by hills. . . . . In the foreground, a woman on a black pony, and a cow followed by a boy, with a dog and some sheep.

15 *in.* by 22½ *in.—panel*

Exhibited at Burlington House, 1887

The Century of British Art Exhibition at the Grosvenor Gallery, 1887

J. LINNELL, SEN., 1875.

84 THE HAYSTACK

28 *in.* by 38½ *in.*

Industrial Exhibition, Huddersfield, 1888

J. LINNELL, SEN., 1849.

85 OPENING THE GATE, Child's Hill, Hampstead

In the foreground, a boy and girl opening a gate, through which a drove of cattle are passing.

28 *in.* by 35½ *in.*

From Mr. J. Farnworth's Collection, 1874

Exhibited at Burlington House, 1883

J. LINNELL, SEN., 1852.

86 THE TIMBER WAGGON

In a dell, surmounted by trees, a number of men are loading a waggon with timber, wooded heights beyond, distant landscape seen through trees.

35 *in.* by 56 *in.*

Exhibited at the Royal Academy, 1852

Gold Medal at the Paris Exhibition, 1855

Exhibited at Burlington House, 1883

Described in the Art Journal, November 1891

W. LINNELL.

87 REST

18 *in.* by 24 *in.*—*on panel*

J. LINNELL, SEN.

88 WOOD-CUTTERS

13½ *in.* by 20½ *in.*

E. LONG, R.A., 1880.

89 DIANA OR CHRIST: THE CHRISTIAN MARTYR

"Let her cast the incense, but one grain, and she is free."

The scene is laid at Ephesus, at the end of the stadium, which might have been used as an amphitheatre

48 *in.* by 84 *in.*

Exhibited at the Royal Academy, 1881

Purchased from the Artist

Mentioned in the Art Journal, November 1891

SIR JOHN E. MILLAIS, R.A., 1859.

90 APPLE BLOSSOM

"Across the whole of the upper half of the canvas are depicted masses of apple blossom in every stage of the flower. In the foreground is a group of ladies, some standing, others sitting or reclining, one prone. They are all portraits."—*The Art Journal, November* 1891.

43½ *in.* by 68 *in.*

Exhibited under the title of "Spring" at the Royal Academy, 1859

From the Collection of J. Burnet, Esq., 1876

From the Collection of W. Graham, Esq., 1886

SIR JOHN E. MILLAIS, R.A., 1876.

91 THE SOUND OF MANY WATERS

A landscape depicting, in misty but still bright weather, a peat-stained cascade, just above a fall of the River Braan, which is a tributary of the Tay. The place is well known, and distinguished by the constant murmur of waters pouring from step to step of red rock, the so-called "Rumbling Brig," which is composed of large boulders, clad in moss and lichen, of the old red sandstone. Beyond the front is a vista of the course of the full river, between banks covered with larches, firs, and birches. Overhead is a pale grey sky. A heron rises on the wing

56 *in.* by 82 *in.*

This picture was painted for the late owner in 1876

Exhibited at the Royal Academy, 1877

Exhibited in the Collection of Sir J. E. Millais' Works at the Grosvenor Gallery, 1886

Mentioned in the Art Journal, p. 324, *November* 1891

P. R. MORRIS, A.R.A.

92 ON THE ARUN

36 *in.* by 53 *in.*

Exhibited at the Grosvenor Gallery

P. R. MORRIS, A.R.A.

92A POOR JACK

45 *in.* by 64 *in.*

Exhibited at the Royal Academy

W. MÜLLER, 1844.

93 A WATERFALL IN WALES

$54\frac{1}{2}$ *in.* by 39 *in.*—*arched top*

Exhibited at the Municipal Art Gallery, Leeds, 1889

P. NASMYTH, 1829.

94 A VIEW IN SURREY

"Open view of a flat landscape, in soft bright weather, warm with sunlight; a road curves from our left in front and passes under a clump of trees; meadows, water, and a cottage in the middle distance; a pond is on our right."

$23\frac{3}{4}$ *in.* by $33\frac{1}{4}$ *in.*

Exhibited at the Century of British Art Exhibition at the Grosvenor Gallery, 1887

Described in the Art Journal, November 1891

P. NASMYTH, 1828.

95 ON THE FIRTH OF FORTH

"A view over a woody landscape looking towards a river, with two roads meeting in the foreground, and figures and cattle, closing in evening effect."

16 *in.* by $21\frac{1}{2}$ *in.*

From the Cankrien Collection, 1853

Exhibited at the Century of Art Exhibition at the Grosvenor Gallery, 1887

E. NICOL, A.R.A., 1866.

96 NEW BOOTS

$22\frac{1}{4}$ *in.* by $17\frac{1}{2}$ *in.*

Mentioned in the Art Journal, November 1891

J. PETTIE, R.A.

97 THE SISTERS

31 *in.* by $43\frac{1}{2}$ *in.*

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

J. PHILLIP, R.A., 1857.

98 EL CORTEJO

24 *in.* by 18½ *in.*

Exhibited at the Royal Academy, 1858

P. F. POOLE, R.A., 1869.

99 LORENZO AND JESSICA AT BELMONT

"*Lor.* In such a night
Did Jessica steal from the wealthy Jew;
And with an unthrift love did run from Venice,
As far as Belmont.
Jes. And in such a night
Did young Lorenzo swear he loved her well;
Stealing her soul with many vows of faith,
And ne'er a true one.
Lor. And in such a night
Did pretty Jessica like a little shrew
Slander her love, and he forgave it her.
Jes.—I would out-night you, did nobody come:
But hark! I hear the footing of a man."

40 *in.* by 48 *in.*

Exhibited at the Royal Academy, 1869

P. F. POOLE, R.A., 1870.

100 WATERCRESS GATHERERS

"A girl, with a basket on her shoulder, is standing on a stone in the middle of a stream; a boy is gathering watercresses."

24½ *in.* by 20 *in.*

Exhibited at Burlington House, 1884

P. F. POOLE, R.A.

101 GUIDERIUS AND ARVIRAGUS LAMENTING THE SUPPOSED DEATH OF IMOGEN

"In the foreground the figure of Imogen lying insensible on the ground: Beside her are the two sons of Belarius, one of them with his hands full of flowers; wooded landscape."—*Cymbeline*, Act iv. sc. 2.

41 *in.* by 65 *in.*

Exhibited at the Royal Academy, 1871

Exhibited at Burlington House, 1884

P. F. POOLE, R.A., 1853.

102 THE PATH OVER THE MOUNTAINS

"A woman in red cloak, seated on a bank by the side of a path, holding a child."

25 *in.* by 20 *in.*

Exhibited at Burlington House, 1884

P. F. POOLE, R.A., 1876.

103 THE HEATH GATHERERS

36 *in.* by 28 *in.*

P. F. POOLE, R.A., 1874.

104 THE MEETING OF OBERON AND TITANIA

"*Oberon.*—Ill met by moonlight, proud Titania!
Titania.—What, jealous, Oberon?
Oberon.—Tarry, rash wanton, am not I thy lord?"
Midsummer Night's Dream, Act ii. sc. 2.

Moonlight scene; in the foreground are Oberon and Titania, and near them a number of fairies dancing on the borders of a lake, bounded by hills.

38½ *in.* by 59½ *in.*

Exhibited at the Royal Academy, 1876

Exhibited at Burlington House, 1884

Mentioned in the Art Journal, November 1891

J. B. PYNE, 1845–53.

105 WHITBY

36 *in.* by 44 *in.*

C. STANFIELD, R.A.

106 PEACE

26 *in.* by 40 *in.*

Exhibited at Burlington House, 1870

C. STANFIELD, R.A.

107 WAR

The Companion

26 *in.* by 40 *in.*

Exhibited at Burlington House, 1870

L. ALMA TADEMA, R.A., 1869.

108 THE PARTHENON AT ATHENS

With Portraits of Alcibiades, Clinias his father, Phidias, Aspasia, Pericles, Xanthippus and Paralus, his sons, and in the background Socrates.

28½ *in.* by 43 *in.*

Exhibited at the Grosvenor Gallery in the Collection of Alma Tadema's Works, 1882

L. ALMA TADEMA, R.A.

109 FREDEGONDA, D. 594

"Fredegonda, Queen of the Franks, watching the espousals of her husband, Chilperic I. King of the Franks, to Galeswinthe, the Arian Visigothic princess, for whom she had to give way, not being of royal blood."

54 *in.* by 50 *in.*

Exhibited at the Grosvenor Gallery in the Collection of Alma Tadema's Works

Exhibited at the Royal Academy, 1880

Described in the Art Journal, November 1891

J. M. W. TURNER, R.A.

110 MODERN ITALY, The Pifferari
36 *in.* by 49 *in.*
Exhibited at the Royal Academy, 1838
From the Novar Collection, 1867
From the Collection of James Fallows, Esq., 1868
When repurchased by H. Butler Johnstone, Esq.
Sold again with the Modern Pictures of the Novar Collection, 1878
Engraved by J. T. Willmore, A.R.A

SIR D. WILKIE, R.A., 1837.

111 THE BRIDE'S TOILET, on the Day of her Wedding
"It presents the bride in white satin, helped to dress by several attendants"—*See The Art Journal, November* 1891.
38½ *in.* by 48½ *in.*
Exhibited at the Royal Academy, 1838
Exhibited at the Municipal Art Gallery, Leeds, 1889
From the Collection of Herr Arthurban of Vienna
Exhibited at the Century of Art Exhibition at the Grosvenor Gallery, 1887

FOREIGN PICTURES.

AUGUSTE BONHEUR.

112 THE SEA SHORE, with cattle
25 *in.* by 39 *in.*

AUGUSTE BONHEUR

113 A LANDSCAPE WITH CATTLE
27 *in.* by 39 *in.*

ROSA BONHEUR, 1858.

114 LANDAIS PEASANTS RETURNING HOME
24 *in.* by 39 *in.*
Exhibited at Leeds, 1868
Described in the Art Journal, November 1891
Engraved by H. T. Ryall

ROSA BONHEUR, 1866.

115 THE ALARM: Deer, early morning
24 *in.* by 39 *in.*
Exhibited at Leeds, 1868
Described in the Art Journal, November 1891

ROSA BONHEUR, 1863.

116 CHANGING PASTURES
24½ *in.* by 39 *in.*
Exhibited at Leeds, 1868
Described in the Art Journal, November 1891
Engraved by H. T. Ryall and C. G. Lewis

ROSA BONHEUR, 1868.

117 CATTLE IN THE HIGHLANDS
31½ *in.* by 39 *in.*
Described in the Art Journal, November 1891

E. DUBUFE.

118 PORTRAIT OF MDLLE. ROSA BONHEUR, and a bull, by Rosa Bonheur
50¾ *in.* by 57½ *in.*
Described in the Art Journal, November 1891
Engraved by S. Cousins, R.A.

V. CHAVET.

119 The Ball at Versailles
19 *in.* by 35 *in.*

H. DARION, 1889.

120 Paris, a view on the Quai
41¼ *in.* by 80 *in.*

V. CAPOBIANCHI, 1879.

121 A Scene at Pompeii
19½ *in.* by 25 *in.*

T. E. DUVERGER.

122 The Acrobats
16½ *in.* by 24 *in.*

T. E. DUVERGER.

123 Grandfather's Birthday
14 *in.* by 18 *in.*

J. L. DYCKMANS.

124 L'ATTENTE
24½ *in.* by 20¼ *in.*

J. L. DYCKMANS.

125 THE BRIDE
11½ *in.* by 10 *in.*

FAUVELET, 1864.

126 Ruth and Naomi

21 *in.* by 17½ *in.*

E. FICHEL, 1862.

127 The Musicians

8 *in.* by 10½ *in.*

E. FICHEL, 1865.

128 The Chess Players

8¼ *in.* by 6¼ *in.*

E. FRERE, 1881.

129 IN THE ARTIST'S ABSENCE

21½ *in.* by 18 *in.*

E. FRERE, 1876.

130 SHELLING PEAS

23½ *in.* by 29 *in.*

E. FRERE, 1864.

131 Saying Grace

23½ *in.* by 29½ *in.*

L. GALLAIT, 1862.

132 The Prisoner at Rome

20½ *in.* by 16½ *in.*

K. HEFFNER,

133 A RIVER SCENE, with a ruined abbey, and a fisherman in a boat

24 *in.* by 55 *in.*

E. LAMBINET, 1860.

134 A River Scene with Punt, and hayricks in the background

12½ *in.* by 18½ *in.*

J. L. E. MEISSONIER, 1862.

135 REGNARD IN HIS STUDIO

"Jean François Regnard, French comic poet and dramatist. Born February 1655: wrote 'La Provencale,' a romance; produced comedies of Le Joueur, December 1697, Legataire universal, January 1708. Died September 4, 1709."

8¼ *in.* by 6¼ *in.*

A. NORMAN.

136 SOGNEFJORD, Norway

40 *in.* by 61 *in.*

L. SERRA (Bologna).

137 The Visit to the Catacombs; and The Vigil—*a pair* 2

10 *in.* by 5½ *in.*

End of First Day's Sale.

Second Day's Sale.

On MONDAY, APRIL 4, 1892.

AT ONE O'CLOCK PRECISELY.

ENGLISH PICTURES.

C. BAXTER.

138 The Princess
11¾ *in.* by 9 *in.*

C. BAXTER.

139 Highland Mary
18½ *in.* by 15⅓ *in.*

R. P. BONINGTON.

140 A Coast Scene, with shipping in a squall
4¾ *in.* by 6¼ *in.*

J. H. BRADLEY, 1874.

141 Magnolia
12 *in.* by 10 *in.*

F. LEE BRIDELL, 1860.

142 Mayence on the Rhine
14 *in.* by 20½ *in.*

F. LEE BRIDELL.

143 The Old Castle at Southampton
17½ *in.* by 21 *in.*

ALEX BURR.

144 Blind Man's Buff
13½ *in.* by 9¼ *in.*

A. CLINT.

145 St. Owen's Bay
23 *in.* by 35 *in.*

A. CLINT.

146 Sand-hills, at Conway
13 *in.* by 19 *in.*

D. COX, 1851.

147 A White Pony on the Heath
6½ *in.* by 10 *in.*

T. DANBY

148 A Lake Scene in Wales
14¾ *in.* by 23¼ *in.*

F. DILLON.

149 An Interior of an Arab's House, Cairo
19½ *in.* by 15½ *in.*

E. DUNCAN, 1876.

150 The Windmill
13 *in.* by 20½ *in.*

E. DUNCAN, 1875.

151 The Mumbles Lighthouse
13½ *in.* by 20¼ *in.*

J. FAED, 1865.

152 Posthumus and Imogene
36 *in.* by 26 *in.*

W. FIELD, 1874.

153 Sonning Weir

"To whose harmonious bubbling noise,
I with my angle would rejoice."

13¾ *in.* by 20½ *in.*

W. FIELD, 1878.

154 Henley Regatta
17½ *in.* by 29½ *in.*

W. GALE.

155 Head of a Girl
4 *in.* by 5 *in.*

W. GALE.

156 Head of a Boy
3½ *in.* by 4½ *in.*

H. GIBBS.

157 June in Sussex
20 *in.* by 31½ *in.*

J. E. GRACE, 1882.

158 A River Scene
17½ *in.* by 13 *in.*

W. J. GRANT.

159 The Duel
9½ *in.* by 11 *in.*

F. D. HARDY, 1885.

160 Midday Post
7 *in.* by 9¾ *in.*

F. D. HARDY, 1876.

161 The Cribbage Players
12 *in.* by 15½ *in.*

HEYWOOD HARDY.

162 Summer Time
12 *in.* by 8¾ *in.*

HEYWOOD HARDY, 1882.

163 Crossing the Sands on Horseback
11 *in.* by 13½ *in.*

W. M. HAY.

164 Love's Young Dream
16 *in.* by 20 *in.*—*oval*

W. HEMSLEY.

165 A Cold Morning
7 *in.* by 6½ *in.*

W. HEMSLEY.

166 Bird Catching; and The Engraving
22 *in.* by 30½ *in.*
Engraved

ALLAN HOOK, 1883.

167 Start Bay: the crab smack
13½ *in.* by 19½ *in.*

ALLAN HOOK, 1884.

168 Pilchard Boats off Falmouth
9 *in.* by 20 *in.*

ALLAN HOOK, 1883.

169 Salcombe Harbour
20 *in.* by 32 *in.*

BRYAN HOOK

170 Whitesand Bay
27 *in.* by 42½ *in.*
Exhibited at the Royal Academy, 1885

BRYAN HOOK.

171 A Hot Afternoon
24 *in.* by 36½ *in.*

F. W. HULME, 1857.

172 On the River Llugwy, North Wales
23½ *in.* by 30½ *in.*

ALEX. JOHNSTON.

173 Lucy Ashton and Ravenswood at the Fountain

"The bird fluttered a few yards and dropped at the feet of Lucy, whose dress was stained with some spots of its blood."

19¼ *in.* by 12½ *in.*

C. E. JOHNSON, 1875.

174 After a Shower: Highland Cattle returning south
28 *in.* by 40 *in*

H J. JOHNSON.

175 A Lake Scene, Greece
19½ *in.* by 35½ *in*

H J JOHNSON.

176 Bellaggio, Lago di Como
24 *in* by 34 *in.*

H. J JOHNSON.

177 The Shore of Lake Lugano
$8\frac{1}{2}$ *in.* by 14 *in.*

H. J. JOHNSON.

178 On the Lake of Orta, Piedmont
$14\frac{1}{2}$ *in.* by 26 *in.*

H. J. JOHNSON.

179 Pangbourne Lock
$19\frac{1}{2}$ *in.* by 30 *in.*

J. KNIGHT, 1832.

180 Bettws-y-coed
$23\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*

W. H. KNIGHT, 1862.

181 Rivals to Blondin

"Beginnings are alike,
T'is ends which Differ."—*Bayley's Festus.*

$18\frac{1}{2}$ *in.* by 24 *in.*
Exhibited at the Royal Academy, 1862

C. J. LEWIS.

182 The Church Door
$5\frac{1}{2}$ *in.* by $4\frac{3}{4}$ *in.*

J. LINNELL, Sen.

183 A Wood Scene, with figures
5 *in.* by $5\frac{3}{4}$ *in.*

J. T. LINNELL, 1875.

184 KNOLE PARK
16 *in.* by 22 *in.*

T. G. LINNELL.

185 UP THE LANE, Redhill, Surrey
8½ *in.* by 12 *in.*

W. LINNELL, 1872.

186 MILKING TIME
16 *in.* by 21 *in.*

J. FITZMARSHALL, 1888.

187 A FAMILY CIRCLE
19½ *in.* by 25¾ *in.*

P. NASMYTH.

188 A ROAD SCENE, with figures
6 *in.* by 8½ *in.*

P. NASMYTH.

189 A LANDSCAPE, with cart
5 *in.* by 6 *in.*

J. O'CONNOR.

190 THE DUCAL PALACE, VENICE
17½ *in.* by 13½ *in.*

J. O'CONNOR.

191 Campo Santo, Pisa
17½ *in.* by 13½ *in.*

J. O'CONNOR.

192 The Castle of St. Angelo, Rome
13 *in.* by 23½ *in.*—*on panel*

G. B. O'NEILL.

193 First Love
15 *in.* by 11½ *in.*

F. W. W. TOPHAM.

194 L'Addio
14 *in.* by 19½ *in.*

A. VICKERS, 1863.

195 The Old Mill on the Wye, Derbyshire
10½ *in.* by 15 *in.*

J. BRETT, A.R.A.

196 Drake's Island
7 *in.* by 14 *in.*

J. BRETT, A.R.A., 1877.

197 The Cornish Coast
19½ *in.* by 35½ *in.*
Exhibited at the Fine Art Exhibition, Huddersfield, 1883

J. BRETT, A.R.A., 1881.

198 Watergate Cliffs, Cornwall
$6\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

F. DANBY, A.R.A.

199 Calypso
$11\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*

H. LE JEUNE, A.R.A.

200 The Thorn
$9\frac{1}{2}$ *in.* by 12 *in.*

E. FRERE.

201 Prayer Time
$14\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*

P. R. MORRIS, A.R.A.

201a A Shepherd Boy and Sheep Crossing a Bridge

J. W. OAKES, A.R.A., 1877.

202 Loch Ranza Bay, Arran: wet and squally
$18\frac{1}{2}$ *in.* by $24\frac{1}{2}$ *in.*

SIR A. W. CALLCOTT, R.A.

203 The Harvest Field
8 *in.* by 12 *in.*

W. COLLINS, R.A.

204 Hastings Beach
$9\frac{1}{2}$ *in.* $11\frac{3}{4}$ *in.*

E. W. COOKE, R.A., 1884.

205 Scheveling Sands, Pinck coming ashore
$6\frac{1}{4}$ *in.* by $10\frac{1}{2}$ *in.*

E. W. COOKE, R.A.

206 Treport, Normandy
$11\frac{1}{4}$ *in.* by $15\frac{1}{4}$ *in.*

T. CRESWICK, R.A.

207 Sing Sing on the Hudson
7 *in.* by $9\frac{1}{2}$ *in.*

T. CRESWICK, R.A.

208 Venice
$4\frac{1}{4}$ *in.* by $5\frac{3}{4}$ *in.*

T. CRESWICK, R.A.

209 The Meeting of the Waters
7 *in.* by 6 *in.*
Engraved in Hall's Ireland

T. CRESWICK, R.A.

210 Little Falls on the Mohawk
$6\frac{1}{4}$ *in.* by $9\frac{1}{4}$ *in.*

T. CRESWICK, R.A.

211 Bridge over the Greta
$9\frac{3}{4}$ *in.* by 13 *in.*

W. C. T. DOBSON, R.A., 1864.

212 The Fern Gatherer
12 *in.* by 10 *in.*
Exhibited at the Royal Academy, 1864

A. ELMORE, R.A., 1853.

213 The Betrothed
14½ *in.* by 11½ *in.*

W. P. FRITH, R.A.

214 Did You Ring, Sir?; and Sherry, Sir?—*a pair* 2
11 *in.* by 9 *in.*
Engraved

W. P. FRITH, R.A., 1880.

215 Little Dorrit's Visit to the Prison
12¼ *in.* by 10¼ *in.*

W. P. FRITH, R.A.

216 Fresh Flowers
6 *in.* by 4¼ *in.*

W. E. FROST, R.A.

217 Juliet
6¾ *in.* by 8½ *in.*—*oval*

W. E. FROST, R.A.

218 Head of a Girl
4½ *in.* by 3½ *in.*

W. E. FROST, R.A.

219 Zephyr and Aurora
8¼ *in.* by 6 *in.*—*oval*

F. GOODALL, R.A.

220 Hardwick Hall
10 *in.* by 12½ *in.*

J. C. HORSLEY, R.A., 1869.

221 Caught Napping
9 *in.* by 12½ *in.*
Sketch for the large picture

C. R. LESLIE, R.A.

222 Sophia Western
16½ *in.* by 13½ *in.*

J. PHILLIP, R.A.

223 The Fortune Teller
9¼ *in.* by 12 *in.*

F. R. PICKERSGILL, R.A., 1870.

224 Washing Vegetables
29½ *in.* by 35½ *in.*

P. F. POOLE, R.A., 1871.

225 Resting by the Wayside
9 *in.* by 6 *in.*

P. F. POOLE, R.A.

226 Hunting a Phantom
"First sketch for the picture exhibited in 1870, illustrating the story in the Decameron of Nastagio degli Onesti—a group of figures round a table are rising on the appearance of a phanton lady."
10 *in.* by 14 *in.*
Exhibited at Burlington House, 1884

D. ROBERTS, R.A., 1852.

227 The Cathedral of Elgin, Morayshire
$17\frac{1}{2}$ *in.* by $23\frac{1}{2}$ *in.*

J. SANT, R.A.

228 A Girl with a Mask
24 *in.* by 20 *in.*

C. STANFIELD, R.A.

229 The Pic du Midi
$6\frac{3}{4}$ *in.* by $9\frac{1}{2}$ *in.*
A sketch for the large picture

E. M. WARD, R.A.

230 The Birthday
11 *in.* by 12 *in.*

E. M. WARD, R.A.

231 Alice Lisle
13 *in.* by 17 *in.*

T. WEBSTER, R.A.

232 The Dame's School
5 *in.* by 7 *in.*

T. WEBSTER, R.A.

233 The Christmas Pudding
$8\frac{1}{4}$ *in.* by $4\frac{1}{4}$ *in.*

F. D. HARDY, 1873.

234 WAITING

30 *in.* by 21 *in.*

J. LINNELL, Sen., 1846.

235 ABRAHAM ENTERTAINING THE ANGELS

"A group of five figures, Abraham represented standing; the three angels seated at a table, beneath an overhanging tree."

11½ *in.* by 17¼ *in.*

National Exhibition of Works of Art, Leeds, 1868

Exhibited at Burlington House, 1883

J. LINNELL, Sen., 1845

236 THE WHITE FARM: watering cows

12 *in.* by 18 *in.*

From Mr Richardson's Collection

J. T. LINNELL, 1873.

237 A COUNTRY ROAD

40 *in.* by 50 *in.*

Exhibited at the Royal Academy, 1873

J. SMART, R.S.A., 1872.

238 THE AULD PEAT HOBS O' DRUMVAICH, Perthshire

32 *in.* by 60 *in.*

Exhibited at the Royal Academy, 1884

W. P. FRITH, R.A., 1862.

240 JULIET

Romeo.—"O! that I were a glove upon that hand,
That I might touch that cheek!"
Juliet.—"Ah, me!"

29 *in.* by 24½ *in.*
Exhibited at the Royal Academy, 1863

W. E. FROST, R.A., 1852.

241 A NYMPH AND CUPID

34 *in.* by 28 *in.*—*arched top*
Exhibited at the Royal Academy, 1852

P. F. POOLE, R.A., 1869.

242 MOONLIGHT: LORENZO AND JESSICA

10 *in.* by 14 *in.*

P. F. POOLE, R.A.

243 GIRL AND CHILD

21½ *in.* by 17½ *in.*

P. F. POOLE, R.A., 1871.

244 RESTING BY THE WAYSIDE

"A girl standing by the side of a bank is holding a child who is seated on it; moorland background."

24½ *in.* by 20 *in.*
Exhibited at the Royal Academy, 1874
Exhibited at Burlington House, 1884

P. F. POOLE, R.A., 1874.

245 THE BATHER ALARMED

10 *in.* by 18 *in.*

P. F. POOLE, R.A., 1869.

246 CHILDREN IN A LANDSCAPE
$11\frac{3}{4}$ *in.* by $9\frac{3}{4}$ *in.*
Exhibited at Burlington House, 1884
Exhibited at Leeds, 1889

P. F. POOLE, R.A., 1871.

247 THE BATHERS
$47\frac{1}{2}$ *in.* by 39 *in.*

FOREIGN PICTURES.

VON BOCHMANN, 1880.

248 LEAVING THE HOMESTEAD
$7\frac{1}{4}$ *in.* by $9\frac{3}{4}$ *in.*

M. VON BREMEN.

249 THE LETTER
5 *in.* by 4 *in.*

TITO CONTI.

250 A SOLDIER CAROUSING
$12\frac{1}{2}$ *in.* by 10 *in.*

G. COSENZA.

251 THREE VIEWS AT NAPLES—*in one frame*
11 *in.* by $6\frac{3}{4}$ *in.*

G. COSENZA.

252 Three Views of Shipping at Naples—*in one frame*
$6\frac{3}{4}$ *in.* by 9 *in.*

CURVELEY.

253 A Café, Cairo
9 *in.* by $12\frac{1}{4}$ *in.*

T. E. DUVERGER.

254 A Safe Shot
$6\frac{1}{4}$ *in.* by 5 *in.*

E. FICHEL.

255 The Pedlar
$12\frac{1}{2}$ *in.* by $15\frac{3}{4}$ *in.*

E. FRERE, 1865.

256 A Snow Scene, with a crossing sweeper
10 *in.* by 8 *in.*

E. FRERE, 1874.

257 Youth and Age
16 *in.* by $12\frac{1}{2}$ *in.*

E. FRERE, 1864.

258 An Interior, with children sewing
14 *in.* by 11 *in.*

E. FRERE, 1870.

259 Washing Day
$15\frac{1}{2}$ *in.* by 19 *in.*

E. FRERE, 1865.

260 The New Cap
14½ *in.* by 11 *in.*

E. FRERE, 1875.

261 A Sempstress
18 *in.* by 14½ *in.*

M. LOVATI.

262 After the Wedding
28 *in.* by 20½ *in.*

VAN MOER, 1868.

263 Venice
12 *in.* by 32 *in.*

MOERSENHOUT.

264 A Landscape, with peasants, horse, and dog
8¼ *in.* by 10¼ *in.*

G. MUNGER.

265 A Landscape with Cattle
14¼ *in.* by 17½ *in.*

G. MUNGER.

266 A Landscape
14 *in.* by 17½ *in.*

A. E. PLASSAN.

267 Il Penseroso
8 *in.* by 5½ *in.*

A. E. PLASSAN.

268 The Prayer
$5\frac{1}{2}$ *in.* by 4 *in.*

A. E. PLASSAN.

269 À Vous
$6\frac{1}{2}$ *in.* by $4\frac{3}{4}$ *in.*

A. E. PLASSAN.

270 Le Déjeuner
6 *in.* by 8 *in.*

A. E. PLASSAN.

271 An Interior, with figures seated round a table
7 *in.* by $10\frac{1}{4}$ *in.*

W. ROLOEFFS.

272 A Scene in Holland
$16\frac{1}{2}$ *in.* by 25 *in.*

H. SCHLESINGER, 1869.

273 A Lady in a White Dress and Cap
28 *in.* by 23 *in.*—*oval*

H. SCHLESINGER, 1866.

274 A Spanish Girl
28 *in.* by 23 *in.*

H. SCHREYER.

275 The Caravan
$8\frac{1}{2}$ *in.* by $19\frac{1}{2}$ *in.*

E. SEMENOWSKI.

276 A Turkish Lady
12 *in.* by $9\frac{1}{2}$ *in.*

E. A. SMIDT.

277 The Artist's Studio
$6\frac{1}{4}$ *in.* by $5\frac{1}{4}$ *in.*

End of Second Day's Sale.

Third Day's Sale.

On TUESDAY, APRIL 5, 1892,

AT ONE O'CLOCK PRECISELY.

ENGRAVINGS.

278 The Lord of the Manor, after T. Brooks, by W. H. Simmons; and Feeding the Horses, after J. F. Herring, by T. L. Atkinson 2

279 River Scenes, after T. Creswick, R.A.—*proofs* 2

280 After Work, after T. Faed, R.A., by J. J. Chant—*artist's proof*

281 Irish Peasants at a Shrine, after F. W. W. Topham—*artist's proof*

282 The Last Appeal; and the Heart's Misgivings, after F. Stone; &c. 3

283 The Marriage of the Princess Royal, after J. Phillip, R.A., by A. Blanchard—*artist's proof*

284 The Queen's First Council, after C. R. Leslie, R.A.

285 H.M. the Queen and Prince Consort, after A. E. Chalon—*proof before letters* 2

286 The Rt. Hon. W. E. Gladstone, M.P., after Sir J. E. Millais, R.A., by T. O. Barlow, R.A.—*artist's proof, signed by painter and engraver*

287 The Rt. Hon. John Bright, M.P., after ditto, by ditto—*ditto*

288 The Railway Station, after W. P. Frith, R.A., by Holl—*artist's proof, signed*

289 The Derby Day, after ditto, by ditto—*artist's proof, signed*

290 La Gloria, after J. Phillip, R.A., by T. O. Barlow, R.A.—*artist's proof*

291 Conquered but not Subdued, by T. Faed, R.A., by J. J. Chant—*artist's proof*

292 Harmony, after F. Dicksee, A.R.A, by C. Waltner—*artist's proof, signed*

293 Portrait of Rosa Bonheur, after E. Dubufe, by S. Cousins, R.A.—*proof before letters*

294 Morning in the Highlands, after Rosa Bonheur, by C. G. Lewis—*artist's proof*

295 The Straits of Ballachulish, after ditto, by C. Mottram—*artist's proof, signed by the painter and engraver*

296 Changing Pastures, after ditto, by C. G. Lewis—*presentation artist's proof, with autograph of the painter*

297 Bouricairos crossing the Pyrenees, after ditto, by ditto—*artist's proof*

298 Landais Peasants, after ditto, by H. T. Ryall—*artist's proof, signed by the engraver*

299 The Return from Hawking, after Sir E. Landseer, R.A., by S. Cousins, R.A.

300 Bolton Abbey, after ditto, by ditto

301 Mr. Packe's Pony, after ditto, by T. Landseer, R.A.

302 The Allied Generals before Sebastopol; and the Relief of Lucknow, after T. J. Barker, by C. G. Lewis—*artist's proofs* 3

303 Waterloo Banquet, after Salter, by Greatbach

304 Sheep in a Landscape, after T. S. Cooper, R.A.—*coloured*

305 Blue Lights, after J. M. W. Turner, R.A.—*coloured lithograph*

306 Figures, after F. Stone—*coloured* 3

PICTURES, Etc.

H. J. JOHNSON.

307 The Glaucus Mountains—*three drawings in one frame*

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308 A Rocky Landscape, with waterfall

309 A Road Scene

310 A View of an Italian Town

311 A Coast Scene, with vessels

312 A Lady Holding a Letter

313 A River Scene, with an angler

H. BROWN.

314 The First Dip

PORCELAIN.

315 A Pair of Dresden Groups, of a mother and three children, and a lady and gentleman, with an infant

316 A Pair of Dresden Porcelain Baskets, on stems formed of two figures, painted and encrusted with flowers

317 A Pair of Tall Oviform Tournay Vases and Covers, painted with ornamental figures and seaports, dark-blue and gold ground, with jewelled borders

318 A Pair of Tall Oviform French Porcelain Vases, each painted with a large subject of classical figures, on yellow ground, with Gothic ornaments and handles, gilt

319 A pair of oviform turquoise and white vases, each painted with Watteau figures and flowers in two large medallions, in jewelled borders, with gilt foliage in relief

DECORATIVE OBJECTS.

320 A French Clock, in ebonised case, mounted with metal-gilt, and surmounted by an equestrian armed figure

321 A Clock, in case of black veined marble, surmounted by a bronze group of Mazeppa

322 A Pair of Large Bronze Figures of Alexander and Hannibal

323 An Equestrian Bronze Statuette of H.M. the Queen, by Count D'Orsay, 1844

324 A Small Bust of Garibaldi, in statuary marble

325 A Statuette of Prince Bismarck, glass shade and stand

SCULPTURE.

326 The Venus Callipyges, in statuary marble

327 David, in statuary marble

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328 An Iron Safe, Milner's patent

FURNITURE.

329 A Tall Carved Mahogany Book-case, with glazed folding doors

330 A Mahogany Dwarf Book-case, with pedestal cupboards at the ends, and open shelves in the centre, surmounted by a veined white marble slab with moulded borders

331 A Mahogany Settee, in three divisions, carved with lions' masks and other ornaments, the seats and backs covered with stamped velvet

332 A Writing-table, of satinwood, with inlaid borders, mounted with or-molu, and top covered with leather

333 An Upright Secretaire, of carved black-wood, with fall-down front, and drawers inlaid with hunting scenes, animals, and ornaments of engraved ivory

Purchased at the International Exhibition, 1862

334 An Eleven-feet Billiard Table, with slate bed, and carved mahogany legs, and cloth cover

335 Billiard Cues, marking board, rests, and balls

336 A Pair of Red Buhl Folding Card-tables, mounted with chased metal-gilt

337 A Pair, similar

BOOKS.

OCTAVO ET INFRA.

338 Fullerton's Gazetteer of the World, *maps and plates*, 6 vol. *half-bound calf* 1856

339 Thomson (J.) Seasons, edited by B. Corney, *woodcuts*, *half-bound morocco*, *uncut* 1842

340 Wilkie (Sir D.) Life, by A. Cunningham, 3 vol. *half-bound calf gilt* 1843

341 Leslie (C. R.) Autobiographical Recollections, edited by T. Taylor, 2 vol. *half-bound morocco extra*, *uncut* 1860

342 Scott (Sir Walter) Waverley Novels, *plates*, 48 vol. *half-bonnd calf gilt* 1860

343 Warwick (E.) The Poet's Plesaunce, *with woodcut borders*, *morocco extra*, *by Hayday* 1847

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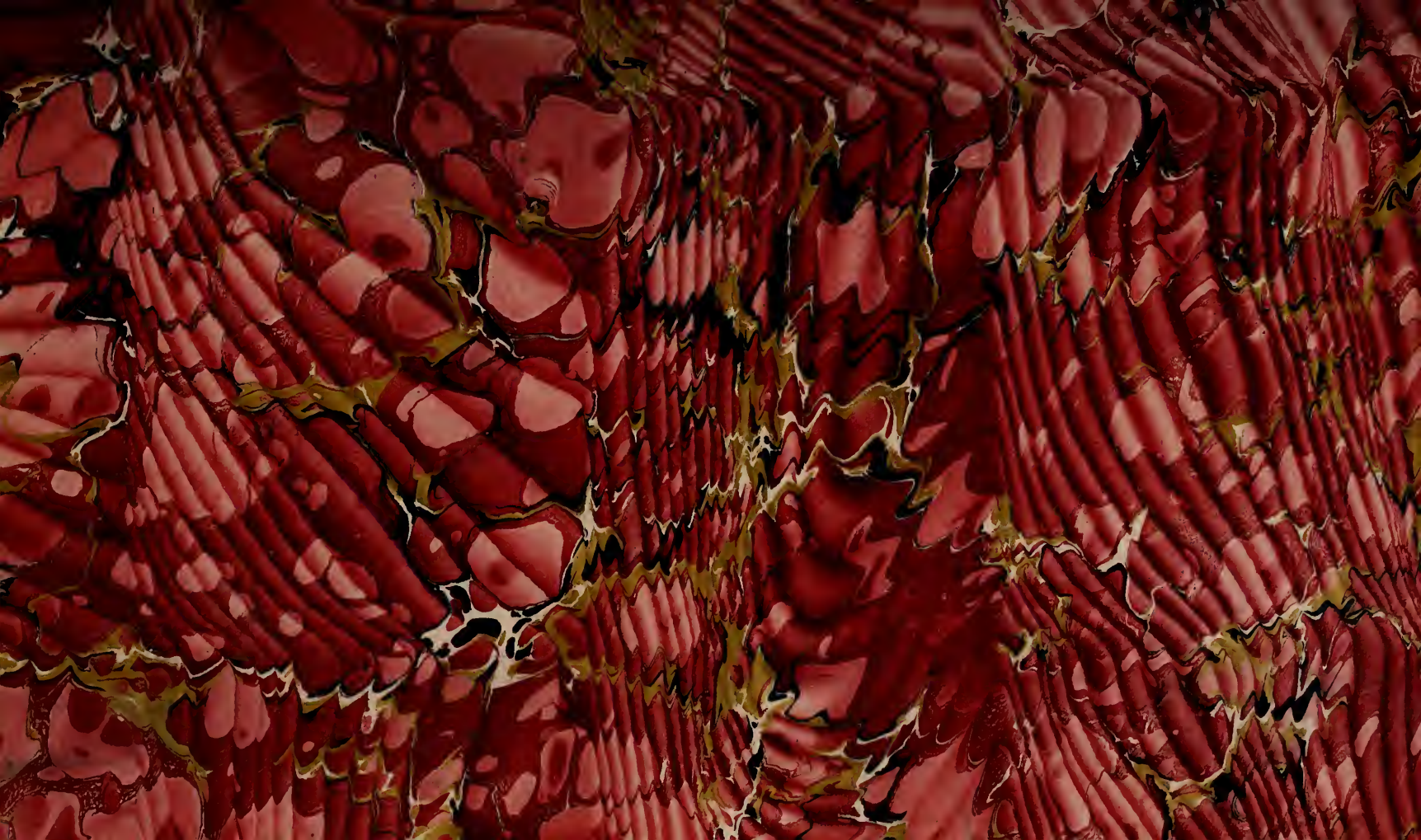

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